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is the *Ivoire coulé*, the fluid ivory of M. Rouvier-Paillard. This ingenious mechanic conceived the idea of liquefying the remnants of this material which are usually thrown away, and thus obtained a substance admirably adapted to casting, and which thrown in the mould quickly becomes solid, and remains pure, hard, and unalterable. M. Rouvier exhibits several statues, busts, and bas-reliefs, which give a clear idea of his important discovery. The head of Perseus, the Indian Bacchus, one of the bas-reliefs of the Parthenon, a carved-wood panel from Nôtre-Dame, all presented difficulties in casting which the ordinary methods could only have overcome by immense efforts and the employment of many moulds. M. Rouvier has cast them in a few hours, and in one mould, and without being obliged, afterwards, to retouch or correct his work. Thus, thanks to the fluid ivory, we can now obtain the strictly exact form, when other materials give only a more or less near approximation to it. The reproduction of a little figure in terra-cotta by the sculptor Graillon, is mentioned as a striking proof of the accuracy of this process. The drapery of the original abounds in complicated folds and sharp angles. That which nobody could have done with plaster, Rouvier did at once with his ivory, and without the least necessity of afterwards scratching or repairing the copy.

In alluding to the other great exhibition in Paris, of which we have also a notice in this number of our journal, the French writer says—“One can pass in a few minutes from the saloons of the Tuileries, where pure art displays its various temptations, to the galleries of the Champs-Élysées, where the divers productions of industrial Art are shown. Let them be well studied and compared. Looking at things in their collected, general aspect, must it not be confessed, that it is by no means at the Tuileries that we find the most striking powers of invention, the most serenity in labor, the greatest genius and creative power?”

NOTICES OF NEW BOOKS.

THE SEVEN LAMPS OF ARCHITECTURE: By JOHN RUSKIN, Author of “Modern Painters.” With Illustrations, drawn and etched by the Author. New-York: John Wiley, 161 Broadway.

MR. RUSKIN examines and discusses, under this quaint title, seven of the general laws, or principles, of the art of Architecture, which he considers to be “not only safeguards against every form of error, but sources of every measure of success.” We will attempt to give an outline of some of his leading thoughts under each of these divisions,

knowing that this will be of greater value to our readers than any remarks of our own upon the same topics. A great part of the interest of this book arises from its elevated tone and earnest spirit, which cannot be felt through our meagre abstract. At the same time many of the ideas presented are both original and important, and this skeleton of them, although stripped of that glowing language in which they first appeared, may assist the memory of those who have read the work, and open up to others several new and interesting subjects of investigation.

The seven great governing principles of Architecture of which our author treats, are those of SACRIFICE, TRUTH, POWER, BEAUTY, LIFE, MEMORY, and OBEDIENCE. Under the first of these heads he describes that spirit which should influence in particular devotional and memorial Architecture, and prompt us for such work to offer precious things, "simply because they are precious;—not as being necessary to the building, but as an offering, surrendering, and sacrifice of what is to ourselves desirable." This spirit is directly opposed to that which prevails in modern times, and which seeks the largest return (in a church edifice, for instance) at the least cost, proclaiming economical expenditure in these matters to be a religious duty, and prodigality to be a crime. Our author, however, argues his side of the question with much earnestness, and shows, by an appeal to the Old Testament, that the Deity can be honored by the presentation to Him of material objects of value, or by the direction of zeal or wisdom which is not immediately beneficial to man. It appears, he says, that certain conditions were added to the Levitical Sacrifice, which, being unnecessary to its completeness as a type, or to its utility as an explanation of Divine purposes, were only added to it as being in themselves pleasing to God. Among these conditions were the requirements that the sacrifice should be costly and the best of the flock, and that there should be art or splendor in the ritual. God's character cannot change. He is pleased now with what he was pleased then, and therefore in our day, as well as under the Mosaic law, the offering of that which is best and most costly may be presumed to be acceptable to him. This is by no means to take the place of the practice of the Christian virtues, which is first to be followed. But it is not our preference for offerings of this latter sort which always prevents us from bringing those of a more material character to God's temple. Have we not the greatest luxury and splendor in our own houses, and has a tithe of all this been offered? The tenth

part of that which is sacrificed in domestic vanities would build a marble church for every town in England.

The acknowledgment of this desire to honor or please God by the costliness of the sacrifice to Him, would bring a reward of a lower character, but still a sure one, in its influence upon Art. It would give to Art an impulse and vitality such as it has not felt since the thirteenth century. This impulse would result from obedience to the two great conditions enforced by the spirit of sacrifice, first, that we should in every thing do our best, and second, that we should consider an increase of apparent labor as an increase of beauty in the building. As to the first of these, it is an especial characteristic of modern work that neither architect nor builder has done his best. And this neglect is the cause of continual failures. As to the second of these conditions, the appearance of labor in Architecture is one of the most frequent sources of pleasure which belong to the art, and provided certain limits be observed, which are stated by our author, the most unbounded luxuriance of decorative work may be employed.

The second chapter relates to the principle of TRUTH. After an ingenious argument, in which it is shown that violations of this law in Architecture is a species of sin, which deserves reprobation as well as any other moral delinquency, these Deceits are considered under three heads:

1st. The suggestion of a mode of structure or support other than the true one; as in pendants of late Gothic roofs.

2d. The painting of surfaces to represent some other material than that of which they actually consist, or the deceptive representation of sculptured ornament upon them.

3d. The use of cast or machine-made ornaments of any kind.

The author is obliged, under the first head, to allow certain limitations and exceptions, which he does not reconcile very satisfactorily with his general rule. In this connection, also, he considers the use of iron, and gets over the difficulties which the subject presents by assuming that true Architecture does not admit iron as a constructive material. It is nevertheless evident that metals must enter into the construction to a certain extent, and he fixes the rule to be this, that they may be used as a *cement*, but not as a support.*

In considering the second class of Deceits, or those of the surface, his

* The reader will find a very interesting article upon the use of iron in Architecture, and the necessity of inventing new rules of design to suit this material, in the April number of the Westminster Review.

argument is much more satisfactory, and we should think that, upon reading it, a blush of shame would mantle the cheeks of some of our architects, who have carried the false representation of material, the most despicable example of the fault under discussion, farther, of late, than we have ever seen it carried before. It was bad enough to line off a surface of mortar and color it to imitate stone, but these men paint honest brick-work in parti-colored patches, and attempt to cheat the eye into the belief that they are so many blocks from the New Jersey quarries.

The third class of Deceits is the substitution of cast or machine-work for that of the hand, against which two reasons are given: one, that all such work is bad, as work; the other, that it is dishonest because it pretends to a worth that it does not possess. The use of brick is very properly excepted from this condemnation, since that is known to be originally moulded and will therefore cause no deception, and only have the credit it deserves.

A more subtle form of violation of architectural truth is next considered—the system of intersectional mouldings—which the author asserts to have been the cause of the fall of Gothic Architecture throughout Europe. He adopts Professor Willis's account of the origin of tracery, to wit: that it arose from the gradual enlargement of the penetrations of the shield of stone which occupied the head of early windows. At first, attention was exclusively directed to the forms of these penetrations—that is, of the lights as seen from the interior. As these lights were enlarged, the shape of the intermediate stone began to engage the eyes of architects, until from being only the dark surface upon which the beautiful openings for light were designed, the stone became itself the principal object of attention. This change is the most important which ever took place in Gothic Architecture. It was the substitution of the *line* for the *mass* as the element of decoration. The great pause was at the moment when the spaces and the dividing stone-work were both equally considered. This pause, which did not last fifty years, was “the great watershed of Gothic art. Before it, all had been ascent; after it, all was decline.” Architects very soon cast aside the forms of light as the means of ornament, and attended exclusively to the forms of tracery. And now began that violation of truth which has caused the subject to be considered in this connection. Instead of regarding stone-work as stiff and unyielding, which the nature of the material required, and which was done while the chief beauty was sought in the shapes of the openings, architects treated it as if it

were flexible, like thread. "This was a change which sacrificed a great principle of truth; it sacrificed the expression of the qualities of the material, and however delightful its results in their first developments, it was ultimately ruinous." We regret that our limits do not permit us to extract the eloquent description of the decline of the Gothic style, which concludes this division of the subject.

At the opening of the next chapter, we are reminded of the distribution of works of architecture into two broad classes—the one characterized by an exceeding preciousness and delicacy, and the other by a severe, and, in many cases, a mysterious majesty—the first depending for its beauty upon the image it bears of the natural creation, the second owing its dignity to the impression it receives from human power. It is this latter principle of *POWER* in Architecture which is now considered. Size and weight are important to give this quality, but these alone will not ennoble a mean design. The actual magnitude of a building will best appear when it has one visible bounding line from top to bottom, and from end to end. It must be gathered well together. A bold projection towards the top, as well as a broad surface of wall, are favorable to the expression of power. The form to be chosen for the main outline should approach the square. These propositions are stated and illustrated by our author, who refers in this connection to the Doge's palace at Venice, as being a model of nearly all perfection.

He passes then from general forms to the manifestations of power in the details and lesser divisions. The masonry should be bold, and bolder in a small building than in a large one. Of great importance are the divisions of the design by light and shadow. Upon this subject we will extract the significant language of the author himself.

* * * * * "So that, after size and weight, the power of architecture may be said to depend on the quantity (whether measured in space or intenseness) of its shadow; and it seems to me that the reality of its works, and the use and influence they have in the daily life of men (as opposed to those works of art with which we have nothing to do but in times of rest or of pleasure), require of it that it should express a kind of human sympathy, by a measure of darkness as great as there is in human life: and that as the great poem and great fiction generally affect us most by the majesty of their masses of shade, and cannot take hold upon us if they affect a continuance of lyric sprightliness, but must be serious often, and sometimes melancholy, else they do not express the truth of this wild world of ours; so there must be, in this magnificently human art of architecture, some equivalent expression for the trouble and wrath of life, for its sorrow and its mystery:

and this it can only give by depth or diffusion of gloom, by the frown upon its front, and the shadow of its recess. So that Rembrandtism is a noble manner in architecture, though a false one in painting; and I do not believe that ever any building was truly great, unless it had mighty masses, vigorous and deep, of shadow mingled with its surface. And among the first habits that a young architect should learn, is that of thinking in shadow, not looking at a design in its miserable liny skeleton, but conceiving it as it will be when the dawn lights it, and the dusk leaves it; when its stones will be hot, and its crannies cool; when the lizards will bask on the one, and the birds build in the other. Let him design with the sense of cold and heat upon him; let him cut out the shadows, as men dig wells in unwatered plains; and lead along the lights, as a founder does his hot metal; let him keep the full command of both, and see that he knows how they fall, and where they fade. His paper lines and proportions are of no value: all that he has to do must be done by spaces of light and darkness; and his business is to see that the one is broad and bold enough not to be swallowed up by twilight, and the other deep enough not to be dried like a shallow pool by a noonday sun."

There are two modes of treating light and shadow among architects, one in which the forms are drawn with light upon darkness, as in Greek sculpture and pillars; the other in which they are drawn with darkness upon light, as in early Gothic foliation. These two modes are explained at length and illustrated by our author, who in the course of his remarks bestows an eloquent eulogium upon the Venetian style of the fourteenth century. He concludes the discussion by asserting that "the relative majesty of buildings depends more on the weight and vigor of their masses than on any other attribute of their design: mass of every thing, of bulk, of light, of darkness, of color, not mere sum of any of these, but breadth of them; not broken light, nor scattered darkness, nor divided weight, but solid stone, broad sunshine, starless shade." We cannot refrain from giving here, in his own words, the eloquent storm of invective against the thinness and meanness of modern English architecture, with which this chapter is closed:

* * * * * "But I know not how it is, unless that our English hearts have more oak than stone in them, and have more filial sympathy with acorns than Alps; but all that we do is small and mean—if not worse—thin, and wasted, and unsubstantial. It is not modern work only; we have built like frogs and mice since the thirteenth century (except only in our castles). What a contrast between the pitiful little pigeon-holes which stand for doors in the east front of Salisbury, looking like the entrances to a bee-hive or a wasp's nest, and the soaring

arches and kingly crowning of the gates of Abbeville, Rouen, and Rheims, or the rock-hewn piers of Chartres, or the dark and vaulted porches and writhed pillars of Verona! Of domestic architecture what need is there to speak? How small, how cramped, how poor, how miserable in its petty neatness is our best! how beneath the mark of attack, and the level of contempt, that which is common with us! What a strange sense of formalized deformity, of shrivelled precision, of starved accuracy, of minute misanthropy have we, as we leave even the rude streets of Picardy for the market towns of Kent! Until that street architecture of ours is bettered, until we give it some size and boldness, until we give our windows recess, and our walls thickness, I know not how we can blame our architects for their feebleness in more important work; their eyes are inured to narrowness and slightness: can we expect them at a word to conceive and deal with breadth and solidity? They ought not to live in our cities; there is that in their miserable walls which bricks up to death men's imaginations, as surely as ever perished forsworn nun. An architect should live as little in cities as a painter. Send him to our hills, and let him understand there what nature understands by a buttress, and what by a dome. There was something in the old power of architecture, which it had from the re-cluse more than from the citizen. The buildings of which I have spoken with chief praise, rose, indeed, out of the war of the piazza, and above the fury of the populace: and Heaven forbid that for such cause we should ever have to lay a larger stone, or rivet a firmer bar, in our England! But we have other sources of power in the imagery of our iron coasts and azure hills; of power more pure, nor less serene, than that of the hermit spirit which once lighted with white lines of cloisters the glades of the Alpine pine, and raised into ordered spires the wild rocks of the Norman sea; which gave to the temple gate the depth and darkness of Elijah's Horeb cave; and lifted, out of the populous city, grey cliffs of lonely stone, into the midst of sailing birds and silent air."

At the commencement of his next chapter, on the principle of BEAUTY, Mr. RUSKIN assumes it to be a law, that all forms which are not taken from natural objects must be ugly, and that those forms of natural objects which are most visibly frequent must be most beautiful. He examines by this test certain architectural ornaments, such as the guilloche, the egg and dart moulding, the portcullis and others. His reasoning on this part of the subject appears to us extremely unsatisfactory, and the exceptions and limitations to the application of his rule so frequent, as almost entirely to take away from it the character of a general law. He deduces from it the definition of architectural ornament, which must "consist of such studious arrangements of form as are imitative or suggestive of those which are commonest among natural

existences, that being of course the noblest ornament which represents the highest orders of existence." The right place for architectural ornament is next considered, and the law stated to be, "not to decorate things belonging to purposes of action and occupied life. Wherever you can rest, there decorate; where rest is forbidden, so is beauty." In illustrating this rule an opportunity is given for an attack upon the decoration of shop-fronts and rail-road stations, which have for several years past been the favorite theatres for displaying the abilities of the English architects. The next inquiry is in relation to the peculiar treatment of ornament which renders it architectural, and under this head certain laws of Proportion and the abstraction of imitated forms, are discussed. As to Proportion; wherever it exists one member of the composition must either be larger than, or in some way supreme over the rest, and also, proportion is between three terms at the least. In respect to the imitation of forms in ornament, all such imitations must be subordinate to the architecture, and more perfect of animal forms than of others, the object being to gather out of the things imitated those arrangements of form which shall be pleasing to the eye in their intended places. The author's observations upon the use of color, which is next examined, seem to be original, and are certainly highly curious and interesting. His doctrine is that color should never follow form in architecture, but be arranged upon an entirely separate system. It must be visibly independent of form. He recommends the introduction of vivid color in flat geometrical patterns, obtained by the use of colored stones. This division of the subject is concluded by a reference to the Campanile of Giotto, at Florence, which is described as uniting all the conditions which have been previously mentioned as bestowing the expression of power and beauty upon a building.

The preceding chapters occupy more than two-thirds of the book. Those which remain relate to the principles of LIFE, MEMORY and OBEDIENCE. Under the first of these the author refers to a certain vitality which is found in all architecture in which there is any progress, and which is distinguished by the two qualities of Frankness and Audacity. In this point of view there is something healthy and promising in the readiness with which a growing, vigorous style, appropriates to itself fragments of others, which it reconstructs for its own purposes. Another sign of vitality is a certain neglect, or contempt of refinement in execution, or at any rate, a visible subordination of execution to conception. Several instances are mentioned of intentional disregard of symmetry, which are proofs of the fearlessness of a living architecture.

In the sixth chapter, upon the Lamp of MEMORY, the author states that there are two duties respecting national architecture of the highest importance, the first to render that of the day historical, the second, to preserve, as the most precious of inheritances, that of past ages. In respect to the first of these duties, he enlarges with force and eloquence upon the propriety of making dwelling-houses expressive of the character, and occupations and history of their founders, and of carrying out in public buildings still further, this historical purpose. In this connection he considers the important fact that in structures of this sort we are working for future ages, and the influence which this reflection should have upon us. We give his own words on this point:

* * * * * "Therefore, when we build, let us think that we build for ever. Let it not be for present delight, nor for present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them, 'See! this our fathers did for us.' For, indeed, the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and of the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations; it is in that golden stain of time, that we are to look for the real light, and color, and preciousness of architecture; and it is not until a building has assumed this character, till it has been entrusted with the fame, and hallowed by the deeds of men, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess of language and of life."

The consideration of the effect of time upon buildings, introduces the subject of the "*picturesque*," upon which Mr. RUSKIN's observations are new and striking. We have not sufficient space here to analyze them.

In relation to the second duty mentioned at the outset of this chapter, that of preserving the remains of ancient architecture—this protection of the old work is recommended, at any expense of cost and labor, while

the absurdity and impossibility of what is termed "restoration," are clearly stated.

In the last chapter, that upon the principle of Obedience, the author attacks the commonly received idea of originality and the value which is set upon it by unthinking men. He insists upon the indispensable necessity of there being a universal system of form and workmanship every where adopted and enforced, and that English architecture will languish until this be done. The choice, in his opinion, must lie between four styles: 1, the Pisan Romanesque; 2, the early Gothic of the western Italian Republics, advanced as far and as fast as our Art would enable us to the Gothic of Giotto; 3, the Venetian Gothic in its purest development; 4, the English Earliest Decorated. "It is almost impossible," he says, "for us to conceive, in our present state of doubt and ignorance, the sudden dawn of intelligence and fancy, the rapidly increasing sense of power and facility, and, in its *proper sense*, of freedom, which such wholesome restraint would instantly cause throughout the whole circle of the arts." This idea is enlarged upon to a considerable extent and the work is closed with an eloquent disquisition upon the dignity and importance of Architecture as a national employment.

This book is a valuable addition to the literature of that branch of Art of which it treats, from the new and striking ideas it presents, and particularly from the bold and earnest manner in which these ideas are conveyed. There are few treatises upon this subject in which its primary laws are discussed. Writers, generally, have confined themselves to a timid examination and criticism of particular styles or buildings, without attempting to trace out those rules which control all styles. They have given us measurements instead of principles. Mr. Ruskin, on the contrary, seeks through the whole history of Architecture for those elements which bestow upon it majesty or beauty, which indicate its living progress, and best enable it to preserve the records of the past. In this broad generalization, rules are sometimes stated in too positive a manner, and require many limitations and exceptions, before they can be received by the careful student. They continually, however, stimulate enquiry, and may thus be of greater service to a thoughtful reader than if they had been brought forward in a more tame and hesitating way. This dogmatism of our author, is nevertheless quite annoying, and particularly when it attacks certain pet fancies of our own. We can hardly forgive him, for instance, for calling King's College Chapel in Cambridge, "a piece of architectural juggling." We cannot understand

how a man of his quick sense of all that is grand or beautiful in works of Art, could have walked through that majestic hall, in which the most exquisite details are harmonized with the most magnificent simplicity of general effect, and seen nothing of all this—examined nothing, and thought of nothing, but that peculiarity in the construction of the roof which the good people of Cambridge admire as a wonderful instance of ingenuity. Our readers may also remember a passage in the “Modern Painters,” in which the famous Domenichino is attacked in the most unqualified terms. These are only two, among many instances, of the unsparing iconoclasm of our author, who however breaks other men’s idols only to set up his own favorite divinities in the vacant niches. Thus, Turner is worshipped instead of Domenichino, and in the place of King’s College Chapel we have the Doge’s Palace and Giotto’s Campanile.

But, we have said already too much about what we consider to be the faults of this author; because if they were tenfold more numerous and weighty than they are, they would be redeemed by the noble and earnest spirit which he manifests—a spirit full of genuine love of Art, and the most conscientious reverence of the laws of God. It is not often in these days, that minds of this lofty character occupy themselves with such themes. The subject of the Fine Arts is too often treated in a mean and trifling manner. Their connection with morals and religion, and the great interests of society is forgotten, and all inquiries concerning them limited to the investigation of their mechanical processes or their powers to tickle the senses. Let us honor, therefore, a writer who despises these grovelling views, and, in earnest and manly language, shows the relation between the exercise of the Arts and our most sacred duties, and most solemn aspirations.

ON THE PHILOSOPHY OF PAINTING: A Theoretical and Practical Treatise, comprising Æsthetics in reference to Art, the application of rules to Painting, and general considerations on Perspective. By HENRY TWINING, Esq. London. 1849. 8vo., pp. 443.

THE first part of this work, which relates to Æsthetics considered with reference to Art, consists chiefly of a statement of the views of the leading writers upon these subjects, and an attempt to reconcile them with each other. Very little pretension is made to originality, but considerable ingenuity is manifested in showing that BURKE, ALISON, STEWART, and REYNOLDS, for instance, differed frequently from each other rather in their use of terms than in substantial opinions.

The second part is composed of a collection of brief papers upon